

Lammermuir Festival

Autumn Special

Online from 8 September 2020, 1:00pm | Holy Trinity Church, Haddington

Chloë Hanslip violin
Danny Driver piano

Ludwig van Beethoven Violin Sonata No. 1 in D Major, Op. 12, No. 1

Sergey Prokofiev *Five Melodies*

Ludwig van Beethoven Violin Sonata No. 10 in G Major, Op. 96

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Ludwig van Beethoven Violin Sonata No. 1 in D Major, Op. 12, No. 1

1. Allegro con brio
2. Tema con variazioni: Andante con moto
3. Rondo: Allegro

Beethoven's first three violin sonatas were composed between 1797–98. Although they were dedicated to Antonio Salieri, with whom he might briefly have studied, they show the unmistakable influence Mozart made on Beethoven's music at the time, as he acquired full fluency in the Viennese Classical style. And in the customary Classical style, they are indicated as sonatas 'for pianoforte and violin', with both instruments having a more or less equal role. While the Op. 12 violin sonatas are not necessarily as formally daring as the piano sonatas of the same period, they reveal Beethoven's firm grasp of how to write idiomatically for the violin, as well as his increasing understanding of how to create a sonata style based on the apparent unification of two opposing forces.

The opening movement begins with a bold unison figure, which quickly gives way to a sonorous first subject. In the central development section, rapid passages of semiquavers are passed between violin and piano in quick sequence, making for a vigorous dialogue. The middle movement takes the form of a theme and variations, the theme being audibly based on the opening figure of the previous movement. It is subjected to a series of subtle yet nevertheless inventive variations, which explore the different timbral possibilities offered by the instrumental partners and foreshadowing Beethoven's later approach to the form, as he more fully embraced Romanticism. The closing rondo is genuinely humorous in places — its naïve jig-like theme being interpolated with moments of real technical virtuosity and accented off-beats. It presents an early sign of the kind of visceral conclusion that was later to become so characteristic of Beethoven's music as he found his own authentic voice.

Sergey Prokofiev *Five Melodies*

1. Andante
2. Lento, ma non troppo
3. Animato, ma non allegro
4. Allegretto leggero e scherzando
5. Andante non troppo

Prokofiev's *Five Melodies* actually began life as a series of 'songs without words'. These were written in the late 1920s for the Russian mezzo-soprano Nina Koshetz, when Prokofiev was in California. However, encouraged by the violinist Cecilia Hansen's insistence that the second song was particularly suited to the violin, Prokofiev eventually decided to transcribe the complete set.

He was assisted with the task by the Paris-based Polish violinist Paweł Kochański, who had also helped Prokofiev the composition of his first violin concerto in 1915. The pair are

reputed to have worked intensively together in Kočański's apartment, completing all five transcriptions in just two sessions. The first has a haunting, melancholic character, and gradually builds toward a powerful central climax before dying away again. The second calls on the violinist to pluck the strings at its opening, before the introduction of another searching melody. At the heart of the set, the third opens with a sudden burst of euphoric energy, while the fourth and fifth return to a more introspective mood. There is something of an exploratory spirit to the collection, as if Prokofiev — a pianist by training — was using the opportunity to familiarise himself completely with the expressive qualities and nuances of the violin.

Ludwig van Beethoven Violin Sonata No. 10 in G Major, Op. 96

1. Allegro moderato
2. Adagio espressivo
3. Scherzo: Allegro – Trio
4. Poco allegretto

While the sonata at the opening of this programme offers a revealing insight into Beethoven's early style, his tenth and final violin sonata marks the end of his so-called 'middle period'. It was composed toward the end of 1812. For the majority of that year, Beethoven had been focused on completing his seventh and eighth symphonies and had largely avoided chamber music. But in returning to the violin sonata as a form (his ninth had been composed eight years previously, in 1804), Beethoven drew together his accumulated experience with his increasing sense of artistic ambition.

The first movement opens with an expansive lyrical subject, which Beethoven — now with full confidence in his own style — takes time to fully unpack. An extended development section allows Beethoven liquidate the first and second subjects, as he combines them in increasingly imaginative ways. The second movement, marked Adagio espressivo, has a real vocal character to it, as the violin sings a beautiful, seemingly never-ending melody, supported by the brooding piano.

Following on from the short but highly charged scherzo, rather than the expected effervescent Rondo or Allegro, the sonata's concluding movement is a set of seven variations on an elegant but somewhat understated theme. The sonata received its first performance by the celebrated French violinist Pierre Rode, and Beethoven's pupil and patron, Archduke Rudolf of Austria, at the piano. This pairing influence clearly influenced Beethoven's approach. In a letter to Rudolf, Beethoven explained how, 'I did not make great haste in the last movement for the sake of mere punctuality, the more because, in writing it, I had to consider the playing of Rode. In our finales, we like rushing and resounding passages, but this does not please R[ode], and this hinders me somewhat.' Perhaps after six months of near-silence in lockdown, we might do well to take a leaf out of Rode's book and savour this finale.

Chloë Hanslip has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut at fourteen and her US concerto debut at fifteen and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, Bern Symphony Orchestra, Bremen Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Lahti Symphony, Moscow State Symphony, Norwegian Radio, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symfoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony, Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Metropolitan Symphony, Malaysia Philharmonic, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Giordano Bellincampi, Jakub Hrusa, Pietari Inkinen, Susanna Mälkki, Gianandrea Noseda, Tadaaki Otaka, Vasily Petrenko, Vassily Sinaisky, Dmitri Slobodeniouk, Alexander Vedernikov, Juraj Valcuha and Xian Zhang.

Chloë has an extensive discography and her latest releases include the complete Beethoven Violin Sonatas in three volumes on Rubicon Classics with regular duo partner, Danny Driver: 'instantly engaging, thanks to the warmth and clarity of Hanslip's playing and the obvious rapport between the musicians.' (Strad). Her other recordings include concertos by John Adams with the Royal Philharmonic Orchestra/Slatkin and Bruch Concertos with the London Symphony Orchestra on Warner Classics for which she won a Classical BRIT 'Young British Classical Performer' (2003). Recital discs followed on Hyperion (York Bowen, Medtner) and concertos by Vieuxtemps, Schoeck and Glazunov.

Hanslip's wide-ranging repertoire spans concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius. With a particular passion for contemporary repertoire, she has championed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Michael Berkeley, Peter Maxwell Davies and Brett Dean. A committed chamber musician, she is a regular participant at festivals across Europe including Båstad, West Cork, Prussia Cove and Kutna Hora with recital partners including Angela Hewitt, Danny Driver, Igor Tchetuev and Charles Owen. Alongside her performing career, Chloë is a Visiting Professor at The Royal Academy of Music, in London and an Ambassador for the charity Future Talent.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron and has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz. She plays a Guarneri del Gesù 1737.

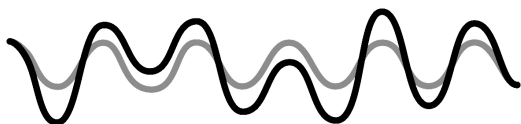
Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. His studies at Cambridge University and the Royal College of Music inspired his uniquely holistic approach to performance and programming. Driver's 2021-2022 season will include a three-concert curated series at London's Wigmore Hall focussed on solo and chamber works of György Ligeti (including the complete *Études* for Piano), and a co-curated series at Turner Sims Concert Hall with spotlight on J S Bach. More imminently he juxtaposes Beethoven's *Hammerklavier* Sonata with works by Maurice Ravel, Deirdre McKay and Betsy Jolas over the 2019-2020 season.

Driver has performed with orchestras throughout the world, with recent highlights including BBC Scottish Symphony Orchestra, Orchestra of the Age of Enlightenment, BBC NOW, Hallé, Minnesota Orchestra, Bournemouth Symphony Orchestra, American Symphony Orchestra, RTÉ Concert Orchestra, Hong Kong Pro Arte, Queensland Symphony Orchestra and Uppsala Chamber Orchestra. He has collaborated with conductors Andrew Litton, Martyn Brabbins, Alexander Shelley, Mario Venzago, Marzena Diakun, Rebecca Miller, Rory Macdonald and Sir James Macmillan.

Recital invitations bring Driver to concert halls and music festivals across Europe, Asia and North America. Most recent highlights include several recitals at the Wigmore Hall, London Southbank Centre's International Piano Series, Lichfield Festival (as their Artist-in-Residence 2018), Music Toronto, Salle Bourgie in Montreal, Musée de l'Orangerie in Paris, and several performances of Ligeti's Piano *Études* interlaced with Debussy's complete *Images* across the United States and Japan. In December 2019 Driver makes his first appearance at Perth Piano Sundays in Scotland with a complete performance of Ligeti's Piano *Études*, shortly after recording them for Hyperion Records (London).

Driver's passion for chamber music sees him regularly invited to such esteemed chamber music festivals as Oxford May Music, O/Modern, Eilat, Bard Music Festival, Carducci Festival, and Australian Chamber Music Festival while he enjoys long-standing musical partnerships with violinist Chloë Hanslip, cellist Oliver Coates, and baritone Christian Immler. Recent projects with these artists have included the complete Beethoven Piano & Violin Sonatas at Turner Sims Concert Hall (recorded live for Rubicon Classics), a recording of Bernstein's *Arias & Barcarolles* (to be released later in 2018), song recitals in Switzerland, France, Germany and Canada, and performances of Thomas Adès' *Lieux Retrouvés* and Morton Feldman's *Patterns in a Chromatic Field* (cello and piano) at the South Bank Centre and King's Place respectively.

Driver's decade-long relationship with the prestigious Hyperion Records label has spawned a varied and internationally acclaimed discography of works by Carl Philipp Emanuel Bach, Handel, York Bowen, Benjamin Dale, Mili Balakirev, Robert Schumann, and Erik Chisholm. Of his first volume of CPE Bach Sonatas, Bryce Morrison wrote in *Gramophone*: 'It would be impossible to over-estimate Driver's impeccable technique and musicianship...this is one of the finest of all recent keyboard issues'. His most recent release, Volume 70 of Hyperion's Romantic Piano Concerto series, featured piano concertos by Amy Beach, Dorothy Howell, and Cécile Chaminade. His recordings have won him numerous awards including *Limelight Magazine's* Instrumental Recording of the Year 2014, and his recent inclusion in the *New York Times'* list of 2017's Best Classical Recordings (Beach, Howell and Chaminade Concertos with the BBC SSO).



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